



THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

SCULPTURE

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by DAWN LILITA MCLEAN in partial
fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Untitled #27	1994	Fired Clay, Oil Paint, Beeswax	Width 31" Height 44" Depth 10.5"

In a time where science and technology are our claim to evolutionary fame, we are slowly becoming aware of how emotionally un-evolved we are as a species. Spirituality is still equated with the concept of transcendence rather than keeping a firm footing in the muck and dirt of our corporeal selves. This muck of our primal responses. I feel that emotional evolution can only occur when the mind/body split is healed. Only then can true creative imagination and intelligence (a union of knowledge and enthusiasm) can be released, focused and directed, free from the trappings of projection; knowledge from the mind, enthusiasm from the body.

I have chosen the human image as a vehicle for these explorations because through personal and psychological research, I have found that when an individual experiences an act physical violation, a split occurs between mind and body. The body becomes a source of shame resulting in detachment from or obsession with the body. Projecting the self into the artwork can encourage the process of reintegration.

An artist has the opportunity to fragment and then unify parts of his/herself through the process of making art. This process can make way for a full, conscious look at the unconscious areas of one's psyche.

A current of thought runs through religion, psychology, philosophy and art that views the self as the centre of perception. Rather than seeking to control one's environment, one attempts to control one's perception of the environment, this being a path to peace. In this light, the artist and

viewer alike are encouraged to take responsibility for what parts of themselves they project into the work.

Using sensual forms, from a highly malleable medium and emotionally expressive gestures, I hope for a primarily visceral response in the viewer. Sensuality in the touch and intensity of feeling are as important to me as my formal concerns. The formal concerns of relationships between forms, the ever important profile of the piece, the space surrounding the piece and contained within it as well as the rigorous observation of anatomy, are the grammar used to create visual clarity in the over-all expression of the works. I feel that the direct physical connection, or touch that is so evident in fired clay would be subdued in any casting method.

I think that it is necessary to admit to non-aesthetic responses to art in the field of art history and that any viewer of art needn't leave their bodies or their emotions at the gallery door.

Dawn McLean, 1995

Dawn McLean

List of Slides

No.	Title and Medium	Size (width,height,depth)
1.	Dark Luna fired clay,oil paint,wax	(31",39",25")
2.	"	
3.	"	
4.	"	
5.	Lilith fired clay,oil paint,beeswax	(18",35",8")
6.	detail	
7.	Untitled fired clay,oil paint,beeswax	(41",46.5",45")
8.	"	
9.	"	
10.	Untitled fired clay,oil paint,beeswax	(18",35",8")
11.	detail	
12.	Full Luna fired clay,acrylic,wax	(26",25",19")
13.	"	
14.	"	
15.	Cave fired clay,latex paint,wax	(49",32",27")
16.	"	
17.	"	
18.	Sketch 1. fired clay,acrylic,matt medium	(7",11",13")
19.	"	
20.	"	
21.	Sketch 2. fired clay,oil paint,beeswax	(7.5",19",7")
22.	"	
23.	"	
24.	Illuminata fired clay,acrylic,beeswax	(9",3",11")
25.	detail	
26.	detail	
27.	Untitled fired clay,oil paint,beeswax	(31",44",10.5")
28.	detail	
29.	Animanimus fired clay,acrylic,matt medium	(11",32",17")
30.	"	
31.	"	
32.	Breathe fired clay,oil paint,beeswax	(5'9",18",34")
33.	"	
34.	"	

No.	Title and Medium	Size (width,height,depth)
35.	Shadow	
	fired clay, acrylic, matt medium	(13", 28", 23")
36.	"	
37.	Inner Satyagraha 1	
	fired clay, beeswax	(23", 46", 27")
38.	"	
39.	"	
40.	Inner Satyagraha 2	
	fired clay, matt medium, steel	(3'6", 9'3", 27")
41.	"	
42.	detail	

